THE METROPOLITAN MUSEUM OF ART
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CATALOGUE

OF

FINE ITALIAN MAJOLICA MEDIEVAL AND RENAISSANCE WORKS OF ART, ETC.

COMPRISING

The Property of MISS BERNEY;
The Property of LADY GODFREY FAWCETT;
The Property of LT.-COL. W. J. STIRLING OF KEIR;
The Property of VIOLET, LADY MELCHETT (*decd.*);
The Property of the late SIR ROBERT HILTON, O.B.E.;
The Property of the late BARON C. A. DE COSSON;
AND
The Property of MRS. OSWALD BARRON

Day of Sale:
TUESDAY THE 18TH OF JUNE
At ELEVEN o'clock precisely

1946

Illustrated Catalogue (14 Plates)

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CATALOGUE

OF

FINE ITALIAN MAJOLICA

FROM CAFFAGGIOLO, CASTEL DURANTE, DERUTA, FAENZA, GUBBIO, URBINO, VERONA, ETC., BY GUIDO DURANTINO, GUIDO MERLINGO, G. B. DA LE PALE, NICOLA PELLIPARIO, FRA XANTO AND OTHER ARTISTS

COMPRISING

The Property of Miss Berney

The Property of Lady Godfrey Fawcett

AND

The Property of Lt.-Col. W. J. Stirling of Keir

ALSO

AN IMPORTANT HISPANO-MORESQUE ARMORIAL DISH
A HAFNER-WARE JUG BY PAUL PREUNING
A PALISSY WARE DISH
A FINE DELLA ROBBIA RELIEF
A BOHEMIAN REICHSADLERHUMPEN, ETC.

MEDIEVAL AND RENAISSANCE WORKS OF ART

COMPRISING

A TERRA-COTTA ROUNDEL BY LUCA DELLA ROBBIA
The Property of Violet, Lady Melchett (*decd.*)

AN IMPORTANT NOTTINGHAM ALABASTER ALTAR-PIECE
The Property of the late Sir Robert Hilton, O.B.E.

MORTARS AND CERTOSINA CASKETS
The Property of the late Baron C. A. de Cosson

MEDIEVAL METAL-WORK AND POTTERY
The Property of Mrs. Oswald Barron

A CHAMPLEVÉ ENAMEL CHASSE
The Property of Gilbert Ogilvy, Esq.

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On TUESDAY, the 18th of JUNE, 1946

AT **ELEVEN** O'CLOCK PRECISELY

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Illustrated Catalogues (14 Plates)

A Printed List of all Prices and Buyers' Names at this sale can be supplied for two shillings, and for all sales at low subscription rates.

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CATALOGUE

OF

FINE ITALIAN MAJOLICA MEDIEVAL AND RENAISSANCE WORKS OF ART, ETC.

DAY OF SALE:

Tuesday, 18th June, 1946

AT **ELEVEN** O'CLOCK PRECISELY

A COLLECTION OF FINE ITALIAN MAJOLICA

The Property of Miss Berney

Formed by the late Rev. Thomas A. Berney

Bracon Hall, Norfolk

1 An Urbino Bowl of large size, with fluted sides decorated with vertical panels of "groteche" motifs, cherubs' heads and a medallion in the centre, 15*in.*; and a Ewer and Basin with similar decoration, 8½*in.*, *Patanazzi workshop, circa* 1580 3

2 A Plaque, *by Bartolomeo Terchi*, with Europa and the Bull; another, *perhaps by the Grue Family*, of Diana and Juno, *rectangular*, 10¼*in.*; a small Castelli Plate with Cupid, a river scene in the background, 6⅞*in.*; and two late Nevers armorial Plates, with yellow, blue and orange decoration, 8¾*in.*, *circa* 1630 5

3 A Faenza Tondino, painted in the centre with a bust portrait of a girl, the blue berettino rim with cherubs' heads and "candelieri" motifs, 9¼*in.*, *Casa Pirota, circa* 1530; a Venice deep Dish, decorated on a blue ground "en grisaille" with a cherub riding on a dolphin, a female bust portrait, a galloping horse, armour, cornucopiae and "trofei", 12*in.*; and a large Urbino Dish, 17½*in.*, *circa* 1540 (*repaired*) 3

*** For second see Piccolpasso, "The Potter's Art", by Rackham and Van de Put, pl. 75, a Paduan dish of similar design.

4 A PAIR OF URBINO VASES of large size, the oviform bodies painted with a ntinuous frieze of classical figure subjects, the trumpet necks joined to the bodies th double snake handles and supported on circular feet, 33*in.*; and another pair similar form but smaller, 23½*in.*, 16*th Century* (*repaired*) 4

5 ANOTHER PAIR OF VASES of similar shape to the preceding, painted with usicians and classical figure subjects, the circular feet with panels of inscriptions, *in.*; and a pair of large Urbino Dishes, painted with a martyrdom scene and hunting d battle scenes, 17¾*in.* (*repaired*), *circa* 1540 4

6 A PAIR OF LARGE ALBARELLI of cylindrical shape with winged caryatid and ask handles, painted on both sides with lovers and putti in panels bordered with rnucopiae and caryatids, 21*in.*; and another with a siege on one side and a sacrifice the reverse, 20*in.* (*repaired*), *mid*-16*th Century* 3

7 AN URBINO DISH of deep shape, boldly painted with the subject of Hercules ntending for the hand of Dejanira and defeating the subtlety and bull force of chelous, 14⅝*in.*, *circa* 1550, *Fontana workshop*

*** Exhibited at South Kensington Museum, 1862.

8 A DEEP DISH, painted in the centre with a crowded composition, Cassandra aring her hair, within a border of amorini and recumbent male figures, in Castel urante style, *inscribed at the back "Da indovin spirto Cassandra agitata"*, 15¾*in.*; Broth Bowl Cover painted with an interior scene within a "groteche" border, 7*in.*; d a Stand with similar "groteche" motifs, 8½*in.*, *Fontana workshop*, *circa* 1550 3

*** Exhibited at the Special Exhibition, South Kensington Museum, 1862; st, cat. no. 5301.

9 AN URBINO SALT with circular top inscribed "*SALE*" supported on three inged caryatid figures terminating in a triangular base and three paw feet, 6¼*in.*; nother with a putto "en grisaille" on the top, on three griffin supports, 5¾*in.*; vo rectangular Salts; and an unusual mermaid Ewer with yellow, orange and blue azes, on shell feet, 12*in.*, *late* 16*th Century* 5

10 A VENICE PLATE, painted with King Asa destroying an idol, *by the painter gning "S"*, 9½*in.* (*repaired*); and another Urbino Plate in somewhat similar technique, ⅜*in.*, *circa* 1550 2

*** The first mentioned by Bernard Rackham in an article on the Berney Collec- on in the "Burlington Magazine", November, 1932, p. 219. This painter appears to ave worked at Pesaro and Venice and an account of him is given by K. F. Leonhardt "Der Cicerone", vol. 16, 1924, p. 531.

11 AN URBINO INKSTAND of oblong octagonal shape, decorated with masks relief and with "groteche" motifs on the sides, the interior painted with scissors, en and knife, 8¾*in.*; a lobed Bowl on foot, 6¾*in.* (*repaired*); two quadrangular Salts, ith caryatids in relief at the corners, *Fontana workshop*; and another, painted in lue with a head, supported on three griffins, 6¼*in.*, 16*th Century* 5

12 A MONTELUPO WET DRUG JAR, with oviform body, short mask moulded pout and blue loop handle, the body decorated in polychrome with festoons, cherubs' eads and a border of flowers, 10*in.*, *circa* 1600; a Platter, painted with lovers in Rubenesque style, 10*in.*; and two Salts with circular tops, supported by four winged aryatids, 6*in.*, *Fontana workshop*, *mid*-16*th Century* 4

*** The companion jar to the first is illustrated by Rackham in "Catalogue f Italian Maiolica", Victoria and Albert Museum, pl. 153, no. 953.

13 An Urbino Dish, painted with the subject of the head of Pompey bei brought to Caesar, 10½*in.*, *inscribed on the foot*; another Plate with Pyramus and Thisb 10⅝*in.* (*repaired*); and another with an unusual rendering of Mars, Venus and Cup " en grisaille " within a coloured surround, 10¼*in.*, *Urbino or Venice, mid-*16*th Centu*

** The first exhibited at South Kensington Museum, 1862.

14 An Urbino Tondino, finely painted with the subject of Æolus giving th winds to Ulysses, the reverse with an inscription (*repaired*), 10¾*in.*, *circa* 1535, *a follower of Pellipario*

** Exhibited at the Special Exhibition, South Kensington Museum, 186 no. 5239.

15 A Venice Tazza, finely painted with " The Prodigal's Return " in a attractive green, yellow and deep blue, 8½*in.*, *circa* 1545

** Illustrated by Bernard Rackham in the " Burlington Magazine ", Novembe 1932, pl. 4 C, pp. 214 and 219.

16 A Venice Plate, *by Domenigo da Venezia*, painted with an almost nud putto with green cloak on a yellow field, enclosed by a blue border of " trofei " en grisaille ", 9½*in.*; and a pair of shallow Bowls with figure subjects in landscape 7⅞*in.*, *mid-*16*th Century*

17 An Urbino Dish, painted with the Holy Family, the Virgin holding th Infant Christ on a recumbent sheep, Joseph standing at her side, buildings and columr in the background, 12¼*in.*, *mid-*16*th Century*, *perhaps workshop of Orazio Fontana*

18 A Castel Durante Dish, *by Nicola Pellipario*, painted with the subject the Death of Achilles, part of this probably inspired by Marcantonio's engraving fro Michael Angelo's famous fresco of the Battle of Pisa, 11¼*in.*, *circa* 1520; and a late Urbino Plate with Jupiter and other gods, *in the manner of Pellipario*, 10⅜*in.*, *circ* 1535 (*both faulty*)

** The first illustrated by Bernard Rackham in the " Burlington Magazine " November, 1932, pl. 2 B. The same subject is also seen on a plate in the Metropolita Museum, New York, and another in the Castello Sforzesco at Milan.

19 An Urbino large Dish, *painted by "Pseudo-pellipario "*, with the subje of the head of Pompey being brought to Caesar, horse and foot soldiers to the righ a river to the left and a spiky mountain range in the background, 15½*in.*; and Tazza with a pieta scene, the Maries weeping over the dead body of Christ in th foreground, Calvary in the distance, 11⅝*in.*, *circa* 1540 (*repaired*)

** The last, exhibited at the Special Exhibition, South Kensington Museun 1862, cat. no. 5190, is from an engraving by Marcantonio, after Raphael (Bartsc 37 in reverse).

20 An Urbino Armorial Plate, *by Fra. Xanto*, from the Pucci service, wit Æneas looking at the paintings of the Trojan War on the walls of Dido's palace, 10¾*in signed and dated* 1532; and another later Plate, painted with Æsculapius killed by th thunder of Jupiter, 10½*in.*, *circa* 1540

** The first mentioned by Rackham in the " Burlington Magazine " November, 1932, p. 214.
Exhibited at the Special Exhibition, South Kensington, 1862, no. 5246.

21 An Urbino Tazza, *by Nicola Pellipario*, painted with the subject of the mpaign of Tiberius in Armenia, Tiberius seated on a throne beneath an arch, a ldier leading a mounted prisoner before him, 11⅛*in.*, *circa* 1535 (*repaired*)

** Illustrated by Bernard Rackham in the " Burlington Magazine ", November, 32, pl. 2 C. The inscription on the back " Chomo tiberio fe tributaia tuta lasia " ould point to the fact that this is one of the later works of the artist, his early works rely bear titles. See also Fortnum, " Maiolica ", pl. XIV B.

22 An Urbino Armorial Plate, *painted by Fra. Xanto*, with a subject from the rlando Furioso and with the Pucci arms surmounted by the Papal *Ombrellino*,)⅜*in.*, *signed and dated* 1532 ; and another Plate, *by Xanto*, with Procne and Philo- ela, 10½*in.*, *signed and dated* 1532 (*both faulty*) 2

** The last from the Mountferrand Collection.
The first mentioned by Rackham in the " Burlington Magazine ", November, 32, p. 214.
Both exhibited at South Kensington Museum, 1862, cat. nos. 5247 and 5245.
A dish with the same subject as the last is illustrated by Ballardini, "Corpus", . 136, no. 142, and a Faenza example by Borenius, " Henry Harris Collection ", . 12a.

23 An Urbino Tazza, *by Fra. Xanto*, painted with equestrian figures of chilles and Hector bearing the legends on orange and green shields, 10⅜*in.*, *signed and ted* 1539 ; and a later Plate, painted with the subject of Mucius Scaevola and King orsena, 10*in.*, *workshop of Orazio Fontana* 2

24 A Gubbio lustred Tazza, *painted by Guido Durantino*, with the Ordeal of ie Infant Moses after the painting by Giorgione at Florence, two men holding the iild on a table in front of the seated Pharoah, enriched with lustre, the underside ith red lustre scrolls and *the date and initial* " 1533 *P.*", 10½*in.* (*repaired*)

** Illustrated by Ballardini in " Corpus della Maiolica Italiana ", pl. 84, no. 87.
Illustrated by Bernard Rackham in the " Burlington Magazine ", November, 32, pl. 3 D.
Exhibited at the Special Exhibition, South Kensington Museum, 1862, no. 5231.
The work of the Maiolica Painter Guido Durantino is dealt with by Bernard ackham in an article in the " Burlington Magazine ", January, 1941, p. 182.

25 A Venetian Tazza, painted with the death of St. Peter Martyr, from the ngraving by Giovanni Battista Fontana, after the celebrated picture painted by itian for the Church of San Giovanni e Paolo at Venice, no longer extant, 10¾*in.*, *cond half of the* 16*th Century*

** Illustrated by Bernard Rackham in the " Burlington Magazine ", November, 932, pl. 14 D.
Exhibited at the Special Exhibition, South Kensington Museum, 1862, cat. no. 298.

26 An Urbino Tazza, painted with a subject possibly intended for Telemachus etting out from Ithica, lustred foliate scrolls on the reverse, 10⅜*in.*, *circa* 1530 (*repaired*)

27 A large Urbino Dish, *by Fra. Xanto*, with the subject of Diana and Actæon, verhead the angel of victory taken from Raphael's " Martyrdom of St. Cecilia ", he goddess and nymphs with slight alterations from Enea Vico's print of " The Contest of the Muses " and " The Daughters of Pierus ", rich colouring, *inscribed and dated on the back "Il misero Atheon conuerso in Ceruo*, 1534, *F.X.*", 17*in.* (*repaired*)

** Illustrated by Bernard Rackham in the " Burlington Magazine ", November, 932, pl. 3 C, and fully described on p. 214.
Illustrated by Ballardini, " Corpus ", pl. 147, no. 151.

28 A Castel Durante Tazza, *by the "Anonymous Artist" ("Pseu pellipario")*,with a figure of Temperance as a woman holding in her left hand a and bridle, after one of the engravings in the series of Virtues by Marcanto Raimondi, 11*in., inscribed and dated in yellow on the foot, "* 1526 *in caftel durant (faulty)*

*** This interesting documentary Tazza is illustrated by Rackham in t "Burlington Magazine" cited above, pl. 2 D.

At the same stage in the painter's development is the dish at Oxford with "T Flight into Egypt" after Dürer, illustrated by Fortnum, "Maiolica", pl. XV and others in the Museo Civico at Arezzo.

29 A Fragment of a Dish, *by "Pseudo-pellipario"*, depicting Æneas a Anchises escaping from Troy, note the stone and pebble treatment which also appea on the two following pieces, *oval*, 9½*in., framed, circa* 1525, *Castel Durante*

*** Illustrated by Rackham in the "Burlington Magazine", pl. 1 A, where states that the subject is taken with slight modifications from Raphael's "Incen del Borgo".

Exhibited at the Special Exhibition, South Kensington, 1862, no. 5191.

30 A Castel Durante Dish, *by "Pseudo-pellipario"*, in the same techniq as the preceding, painted with Æneas introduced into the presence of Dido, who seated in an alcove, typical blue, green and yellow tones and stones in the foregrou 11⅜*in., circa* 1525 (*repaired*)

*** From the Mountferrand Collection.

Illustrated by Rackham in the "Burlington Magazine", November, 19 pl. 3 A, where he states that it shows many indications of acquaintance with Marca tonio's "Quos Ego" Print.

Exhibited at the Special Exhibition, South Kensington, 1862, cat. no. 5189.

[*See* Illustration, Plate I]

31 Another Castel Durante Tazza, *by "Pseudo-pellipario"*, painted wi a rather unusual version of the "Conversion of St. Paul" in a very typical palette a on a label below inscribed, "quis es domine", 11*in., circa* 1520 (*repaired*)

*** Illustrated by Rackham in the "Burlington Magazine", cited above, pl. 3 where he points out that it is one of the Anonymous Painter's earlier works and shou be compared with "The Death of Samson", "The Judgment of Paris" and "T Flight from Troy", all in the Salting Collection. See also "Guide", p. 58.

[*See* Illustration, Plate I]

32 A Castel Durante Plate, *by Nicola Pellipario*, painted in the centre wi Marguerite de Valois, Queen of Navarre, within a "bianco-sopra-bianco" well bord the rim with her ladies, as there are seven they are apparently portraits of hers in allusion to one of her works, the Castle of Nérac in the background of the pa possibly illustrative of the Heptameron or seven days with the Queen of Navar 12*in., circa* 1515 (*repaired*) ; fitted case

*** Exhibited at the Special Exhibition, South Kensington, 1862, cat. no. 52

See another and similar plate from the Correr service, illustrated by Hannover "Pottery and Porcelain", p. 129, fig. 145.

[*See* Illustration, Plate II]

33 A Faenza Pharmacy Ewer with green dragon spout and flat loop handle, inted on either side of the spout with bust portraits of a man and woman on a blue ound, the reverse and handle with blue scrolls on a white ground, *inscribed on a el round the base* " SYO * ROSATUS * * ", 9¼*in., circa* 1515 (*repaired*)

*** A somewhat similar Jar in the Pringsheim Collection is illustrated in the talogue, Sotheby's, 7th June, 1939, no. 47, and two others in the Damiron Catalogue, s. 21 and 34.

[*See* Illustration, Plate II]

34 Another Faenza Pharmacy Ewer, very similar to the above but with llow dragon spout, painted with two nude putti on either side of the spout below scrolling leaf border, the label at the base *inscribed* " SYO D * AGRESTA ", 9¼*in., circa* 15

*** Probably by the same hand as the ewer illustrated in " Dedalo ", " Raccolte aliane de Majoliche " La Raccolta Frassin, Anno 2, vol. II, p. 524, right.

[*See* Illustration, Plate II]

35 A Faenza large Dish, *painted by the Master "F.L.R."*, with the subject Alexander and Thalestris, Queen of the Amazons, with dominant blue, dark greens id brown and strongly accented drawing characteristic of this hand, inscribed on the ck with a Latin elegaic couplet :—

" Que stabant vix hospitibus spectanda sepulchra :
Quellibet arbitrio jam videt illa suo."

blue floral border on the underside and the initials *"F.L.R."*, 14¾*in., circa* 1530-40 *epaired*)

*** Illustrated by Bernard Rackham in the " Burlington Magazine ", November, 932, pl. 4 A, and mentioned by the same authority in the " Catalogue of Italian aiolica ", South Kensington, p. 260.

Exhibited at the Special Exhibition, South Kensington Museum, 1862, no. 5240.

See also Borenius, " Catalogue of the W. H. Woodward Collection ", pp. 6 and 7.

36 An interesting signed Urbino large Dish, *by Guido Merlino* (*alias Terlingo*), with an elaborate battle scene from the Samnite Wars, mounted horsemen ith banners, trees in the background and an inscription on the back reading :— *Come li Romani sconfisere li saniti soté il consulate de Valerio Coruino fato in botega guido merlino Vedi tito liuio deco tercia ca xxiii* ", 18½*in., circa* 1540 (*repaired*)

*** Illustrated by Rackham in the article in the " Burlington Magazine ", ted above, pl. 4 B.

Exhibited at the Special Exhibition, South Kensington, 1862, cat. no. 5299.

Another signed dish by this artist was sold in these Rooms in the Pringsheim ollection, July, 1939, no. 38.

Four plates from the same botega bearing the date 1542 are in the Bavarian ational Museum. See also " Dedalo " V, 1924, pp. 174-175.

The workshop was at " San Polo " which was afterwards occupied by Domenigo a Venezia, and adjacent to the Fontana botega.

37 An Urbino Set of two Dry Drug Jars and a Wet Drug Jar, painted with a ated figure of a queen flanked by cherubs against a blue mountain range background, ees and rocks in the foreground, the pharmacy ewer with shell and mask handles, ne drugs printed in blue on white labels, 9¼*in., workshop of Orazio Fontana, circa* 1540 *epaired*)

38 A DERUTA LUSTRE DISH, painted in the centre with a standing figure of youthful David with the head of Goliath in his left hand, his right holding a sw above his head, wearing a golden helmet, breastplate and short skirt, inscribed o ribbon label behind him " PIGLIATE AS EN RODA ME PROVA MESC HINO ", read a dialogue *"Now take this blow from me, thou ass—Make the attempt, wretched youth* within a wide symmetrical leaf border, 14¾*in., circa* 1520 (*repaired*)

*** Illustrated by Rackham in the " Burlington Magazine ", November, 19 pl. 2 A.

By the same hand as the " Noli-me-tangere " dish in the Salting Collection.

39 A DERUTA LUSTRE PORTRAIT DISH, decorated on a rich blue ground wit bust portrait of a girl, behind her a ribbon label inscribed " A SAE AVANZA CHI FORTU PASA ", within a wide blue and gold lustre foliate border, 16*in., circa* 1530 (*cracked*

[*See* ILLUSTRATION, PLATE III]

40 A RARE LARGE CAFFAGGIOLO DISH, *by the " Painter of the Papal Proc sion "*, with slightly sunk centre, painted with the Descent from the Cross, the w rim with four circular panels of " The Flagellation ", " Christ Mocked ", " Chr before Pilate ", and " The Way of the Cross ", probably based upon Florentine wo cuts which are found as illustrations to various devotional writings of Savonaro the rest of the border with birds, cornucopiae and " groteche " motifs in blue, yell green and a rich reddy-brown, the underside with a border of leaf-shaped panels a concentric circles in blue and yellowy-orange, 18⅝*in., circa* 1510 (*cracked*)

*** This Dish does not appear to be recorded and is by the same hand as t smaller example in the Beit Collection, Sotheby's 16th October, 1942, lot 23. S also " Italian Exhibition Catalogue, " 1930, no. 948 D ; Rackham, " La Racco Beit de Maioliche Italiane Bollettino d'Arte ", fig. 2, p. 4 ; Beit Cat. pl. 16 ; " Ca logue ", p. 111 ; " Guide ", p. 22, and " Burlington Magazine ", January, 1930, p.

[*See* ILLUSTRATION, PLATE IV]

41 AN ATTRACTIVE LARGE VENETIAN DISH (*a porcellana*) in Chinese 15th Centu blue and white style, painted in the centre in enamel colours with the coat-of-ar of two Nuremburg patrician families Imhof and Schlaudersbach, plain well bore and Hsüan Tê-like lotus decorated rim, the underside with another scrolling b border, 16½*in., workshop of Maestro Lodovico*

*** Probably made for the marriage in 1520 of Andreas Imhof who had forme lived in Venice and Ursula Schlaudersbach, who died in 1525. Another dish with t same arms in the Schloss Museum is illustrated by Hannover, vol. 1, fig. 157, a noted by Rackham, " Guide ", p. 70.

[*See* ILLUSTRATION, PLATE IV]

42 A GUBBIO LARGE LUSTRE DISH, *painted by Guido Durantino, lustred Maestro Giorgio Andreoli, signed and dated* 1526, painted with a subject called "No Dâme à l'escalier " but perhaps the beatification of Sta. Taddea da Carrara, w of Mastino II della Scala, a lady whose name was rendered " illustrious by h philanthropy " and " singular virtues " and was the foundress of the Casa di Pie in Verona, from an engraving by Marcantonio (*Bartsch XIV*, 45), after Rapha the underside with lustred floral scrolls, metal-mounted rim, 12½*in.*, 1526

*** Exhibited at the Special Exhibition, South Kensington Museum, 18 no. 5226, and called " La Vierge à l'escalier ".

Illustrated and described in " The Illustrated London News", June 13th, 18 p. 657.

Mentioned by Rackham in the " Burlington Magazine ", November, 1932, p. 2

[*See* ILLUSTRATION, PLATE III]

43 An interesting Documentary Verona Dish, *by Giovanni Battista da le g of Faenza, signed and dated* 1563, painted with the subject of the family of ius being led in chains before Alexander, a river and buildings in the distance, rhead two Putti supporting a coat-of-arms or, on a fess argent a lion passant with eptre in his paw azure, in chief an eagle displayed sable, the base paly gules, the erside with blue floral meander borders and a long inscription, 15¼*in.*, 1563

** Illustrated by Hannover and Rackham, "Pottery and Porcelain", vol. 1, 39, fig. 155.

Mentioned by Rackham, "Catalogue", p. 311 and "Burlington Magazine", d above, p. 219.

Exhibited at the Special Exhibition, South Kensington Museum, 1862, no. 5300.

This is one of two plates painted at Verona by Giovanni Battista Dalle Palle Faenza, the signature reads "giovani Batifta da faenza in Verona M"; the other mple is at Copenhagen.

Several houses bearing such arms are Lombard; among them Sebregondi of an bore the coat in its essentials but the lion without the sceptre.

44 A Pesaro armorial Plate of the *istoriato* type, painted with the subject Peleus and Thetis, and with the arms of Medici impaling Pucci, ensigned with a dinal's hat with three rows of tassels for Cardinal Antonio Pucci, the back with small e legend and concentric yellow circles, 10⅝*in.*, *circa* 1540-44, *workshop of Girolamo Lanfranco*

** Exhibited at South Kensington Museum, 1862.

[*See* Illustration, Plate V]

45 A richly decorated Urbino Plate, *by a follower of Xanto*, painted with subject of Entellus and Dares, contending with the Cestus at the funeral games of chises, after a painting by Agostino Veneziano, the two figures in yellow tinted ves are massed against a black background of buildings, brilliant enamel colours, ⅝*in.*, *circa* 1535

** Mentioned by Rackham in the "Burlington Magazine", November, 1932, 219.

Exhibited at the Special Exhibition, South Kensington, 1862, cat. no. 5199.

[*See* Illustration, Plate V]

46 A Gubbio lustred Tazza, *painted by "Pseudo-pellipario" and lustred by aestro Giorgio Andreoli, signed and dated* 1533, painted with the Rape of Proserpine, the foreground Pluto and Proserpine in a chariot, buildings and mountains in the ckground, enriched with typical ruby lustre, the underside with lustre foliate rolls, 10½*in.*, 1533 (*repaired*)

** Exhibited at the Special Exhibition, South Kensington Museum, 1862, . 5232.

[*See* Illustration, Plate VI]

47 A fine Urbino lustred Plate, *painted by Fra. Xanto Avelli, signed and ted* 1534, with a representation of the story of Camilla, the infant daughter of retabus a Volscian king, who when escaping from the city of Pirvernum reached the nk of the river Amasenus and saved his child by tying it to a spear and throwing r across the unfordable stream; the underside with a broad band of foliate scrolls red-gold Gubbio lustre and the legend in blue, (*cf. Aen. XI*, 539-566), 10⅛*in.*, 1534

** A dish with the same subject in the Musee du Louvre is illustrated by allardini, "Corpus", pl. 86, no. 90; another in the Beit Collection, pl. 43, no. 46; e also lot 61 below.

[*See* Illustration, Plate VI]

CONTINENTAL FAIENCE

48 A Dutch Delft Dish, painted with a dark red cherub among foliate scrol in green and yellow in the centre, within a wide border of the same motifs and yello stripe borders, 13½*in.* ; another very similar, but with only one touch of green, 13¼*in* another Delft Dish, decorated in late Faenza style with cupid in a landscape, 12⅝*in* and three pieces of Chinese Porcelain, 17/18*th Century*

49 An interesting Delft Dish, finely painted in blue on a brown ground wit an architectural panel, surmounted by figures of Faith, Hope and Charity, flanke by cherubs and with a figure suggestive of Moses holding between two pillars tw tablets of the Commandments, from Exodus, 20, verse 2, and Deuteronomy 5, vers 6, in Dutch, the base panel with the Nativity, 13¾*in.*, 17/18*th Century*

50 Limoges. A Limoges painted enamel Dish, decorated "en grisaille with Venus in her chariot drawn by doves and flanked by Amorini, from the Quo Ego print engraved by Marcantonio, the reverse with a female bust portrait in profil within a framework panel and satyrs, 7½*in.* ; and another Dish with cameo heads an equestrian figures, 7*in.*, 16*th Century*

*** The first exhibited at the Special Exhibition, South Kensington Museum 1862, cat. no. 1735.

51 A "Hafner-ware" Jug, *by Paul Preuning*, with baluster body and gree rope-twisted handle, the neck in plain dark blue, the upper part of the body wit blue arcaded panels with coats-of-arms and green spandrels, the lower zone wit bust portraits in colours on a blue ground within manganese spandrels, 12*in.*, *circ* 1550

*** See Sotheby's Catalogue, 5th July, 1940, no. 239 ; 12th April ,1946, no. 53 "Belvedere", January, 1932, p. 60 ; and Hannover and Rackham, p. 190 and 191.

[*See* Illustration, Plate VII]

52 A circular "Palissy-ware" Dish, decorated in relief in the centre on blue ground with a faun dancing to a piping Bacchante with a cherub behind her in brown, green and manganese tones, the grey border moulded in relief with saty masks in manganese and green dividing groups of Bacchic children at play, the under side with a brown, blue and green mottled glaze, 16*in.*, *school of Palissy, Avon near Fontainebleau, early* 17*th Century*

*** The bold modelling in high relief recalls the small figures and groups suc as the Eumorfopoulos "Woman of Samaria", the Soltykoff Figure and others See Delange, "L'Oeuvre de Bernard Palissy" ; Tainturier, "Les Terres Emaillee de Bernard Palissy" ; and Mlle. Ballot, "La Ceramique francaise", 1924.

[*See* Illustration, Plate VII]

53 A Della Robbia Relief of the Virgin adoring the child Christ, in blue an white enamelled terra cotta with arcaded top, on the dexter side the Virgin kneelin and gazing downwards at the Child who lies on the ground with His left hand raised flowering lilies above Him, in the upper part two cherubs flanking the Virgin and crown above her head, 26½*in.*, 15/16*th Century, school of Andrea Della Robbia (riveted*

[*See* Illustration, Plate VIII].

The Property of Lady Godfrey Fawcett

MAJOLICA

54 An Albarello of waisted cylindrical form, decorated within a blue wreath h green and blue "groteche" and floral ornament on an orange ground, the upper t with monastic mark formed of the letters N and P surmounted by a cross and a label the name of the drug "ELLE . DE . LIGNO . ALOVE", the reverse with en scrolling ribbons, 6⅜*in., Deruta, circa* 1505

*** From the Pringsheim Collection, Sotheby's, June, 1939, no. 56.

55 A Deruta double-handled Vase with globular body on a conical foot, orated with a chequer design in gold lustre round the upper part of the body, the er part with spike and ovolo foliate motifs below a wreath round the centre, 8¾*in.*, *a* 1530

*** From the Pringsheim Collection, Sotheby's, June, 1939.
The type is illustrated in the von Beckerath Catalogue, pl. 57, no. 330, and for ype cf. Solon, "Italian Majolica", pl. 11.

56 An Urbino Tazza with upturned rim, on small spreading foot, painted in centre with Bacchus and Ariadne seated in front of a tree, a seated figure of Pan ying his pipes to the right, a lake, city and mountainous landscape in the back- ound, the underside inscribed *"Venare e bacco"*, 10¼*in., circa* 1550

*** Formerly in the collection of Lord Burghley.

57 An Urbino Tondino, *by Fra. Xanto Avelli da Rovigo*, finely painted on the le rim with Perseus, in winged sandals and helmet, holding up the head of the rgon while the body rests on the ground, an old man shields his face from the ht and in the sunk well is a figure of a man, perhaps intended for Chrysaor with the olden sword", landscape background, an inscription on the underside in inky blue, ⅛*in., circa* 1535

*** From the William Ridout Collection.
Illustrated by Honey, in the Catalogue of the Collection, pl. 26, fig. 1.

58 A brilliantly enamelled triangular Salt Cellar, *probably by Guido antino*, supported on three orange paw feet, the corners with green acanthus leaf pports, the sides and top superbly drawn and painted in orange, yellow and green th masks, "groteche" motifs and in the corners with the "Strozzi" arms, the angular sunk centre with "bianco-sopra-bianco" ornament, 7*in. wide*, 3*in. high*, *bino, circa* 1530

*** From the J. E. Taylor Collection, 1912, cat. no 251.
From the Pringsheim Collection, Sotheby's, June, 1939, no. 90.
Probably part of the famous service made for the family bearing three crescents, dorsed argent on a blue field.
Rackham discusses the work of this botega in the "Guide to Italian Maiolica", 60.

59 A fine Urbino Plate, *by Fra. Xanto Avelli*, painted in the shallow sunk ntre with a man fishing and on the rim with Leda and the Swan, Cupid to the right d in the immediate foreground bursting from their shells Pollux and Castor, and ytemnestra and Helen, the underside plain except for an inscription in black on the ot *"Di Leda bella il generoso parto*, 1538, *X"*, 10¼*in., circa* 1538

*** From the d'Yvon Collection, 1892, cat. no. 57.
From the Pringsheim Collection, Sotheby's, July, 1939, cat. no. 291.

60 An Urbino triangular Salt, *by Fra. Xanto Avelli*, painted on the top wi Apollo and Daphne and Cupid among rocks and trees, the three sides with a wing dragon, Neptune and Amphitrite, the corners with three dolphin masks, $6\frac{3}{4}$*in. wid circa* 1535

*** From the Fountaine Collection, 1884, cat. no. 64.
From the J. E. Taylor Collection, 1912, cat. no. 101.
From the Pringsheim Collection, Sotheby's, July, 1939, cat. no. 387.

61 A fine Urbino Plate, *by Fra. Xanto Avelli*, brilliantly painted with t story of Camilla, daughter of Metabus, with a river god in the right foreground, a ci in the distance, the underside with yellow line borders and an inscription in inl black " 1532 *Methabo oltr' Amasse Lancio Camilla Nel Xi Lib : d l'Eneida v Fr Xanto . A . da Rouigo, Urbino* ", $10\frac{1}{2}$*in.*, 1532 (*see also lot* 47 *above*)

*** From the collection of Lord Harlech.

62 Another Urbino Plate, *from the workshop of Guido Durantino*, fine painted in the sunk centre with a recumbent figure of a river god, the rim with Apol chasing Daphne who is lightly clad in an orange robe, her arms turning into tre the underside inscribed in blue *"fabula di Apollo & Dafne Nella Botega d M° Gui durantino In urbino*, 1535 ", $10\frac{1}{4}$*in.*

*** Formerly in the collection of Lord Harlech.

63 An Urbino armorial Plate, painted in the sunk centre and on the ri with a representation of the story of Mucius Scaevola and King Porsena, on the le a river and town and on the right the tents of Porsena among trees, on the rim at t top the Medici-Pucci arms, the underside with yellow concentric circles inscribed blue on the foot *"Mutio ch'la Sua destra errate cose "*, 11*in., Fontana workshop, cir* 1540

*** From the Pringsheim Collection.
The arms appear on a plate with Phalaris seated before the brazen burning bu in the Fountaine Collection, 1884, no. 307 ; see also the Hermann Collection. cat. no.

Other Properties

64 An Urbino Dish, decorated in the centre with a seated figure of Pharoa receiving wine from his cup bearer, in pale orange, within a surround of "groteche, caryatid, bird and foliate motifs " a candelieri ", $10\frac{5}{8}$*in., workshop of Orazia Fontan circa* 1560

*** From the Fountaine Collection.

65 Another with Cupid with his bow and arrow in a hilly landscape, within border of fauns, caryatids, animals and birds " a candelieri ", the rim with milita and amatory trophies, $10\frac{1}{2}$*in., Fontana workshop, circa* 1560

*** From the Fountaine Collection.

66 An Urbino Plate, painted with the subject of Jacob and Esau in yello tones with a house on the right and a landscape in the distance, $8\frac{7}{8}$*in., circa* 1535-4 and another later Dish, 9*in., circa* 1560, *Fontana workshop*

67 A Venice globular Jar, painted with a portrait of a girl, almost full fac inscribed on a scroll *"A Mia Bella "*, on a blue ground with scrolls and flowers, $9\frac{1}{4}$*in* and another with a profile portrait of a girl and an inscription on a blue ground wi trophies, 9*in.*

68 A Turkish faience Dish, decorated with an ewer within a floral wreath a a blue ammonite scroll border, $11\frac{3}{4}$*in.* ; and three Jugs, decorated with flower branche 9*in. to* $9\frac{3}{4}$*in., Isnik, 16th Century*

The Property of Lt.-Col. W. J. Stirling of Keir

Dunblane, Scotland

From the Collection of Sir William Stirling Maxwell, BT., K.T.

69 An Urbino Salt of oval shape, decorated in enamel colours with "groteche" motifs, 5¼*in.*; another supported by four seated Putti, 8*in.*, *Patanazzi workshop*; two triangular Urbino Salts with circular tops; and six other pieces 10

70 A Castelli Drug Jar, painted with a figure of St. Simeon, above a label inscribed "*Consere. Viol.*", 6*in.*, *dated* 1750; a Castelli Cup, painted with Bacchanalian scene; another with a landscape; a Flask with saints, 8½*in.*; a Dish with cherubs, 9*in.*; a graffiato Bottle, 9½*in.*; a Jug, 8*in.*; and six other pieces 13

71 An Urbino Bowl with turnover rim, painted with "groteche" motifs and in the centre with a seated figure of a woman, 8¼*in.*; a Plate with Venus and Cupid; another with armorials, 9¼*in.*; a large Dish with Cupid in a hilly landscape and "groteche" and "candelieri" motifs "a quatieri", 16½*in.*, *Patanazzi workshop, second half 16th Century* 4

72 A Venice Plate, painted in the *istoriato* style with a woman beckoning to a pedlar, blue hilly landscape in the background, 10*in.*, *late 16th Century*; a Tazza, painted with "The Baptism", fluted border, 9¾*in.*; a late Faenza Plate with the Medici arms, orange and yellow tints, 10*in.*; another Plate; and a small tin enamelled blue and white Castelli Plate with armorials and date 1610, 8¼*in.* 5

73 A Castel Durante Jug with massive body, pinched lip spout and ribbed scroll handle, painted with a coat-of-arms within a green wreath, flanked by brown "trofei" panels, 9¼*in.*; a pair of Drug Vases with arms and initials "*P G*" and "trofei" in brown and blue, 8¼*in.*; a pair of small Albarelli in similar palette, 4⅜*in.*; and a circular Salt with a cherub's head and "trofei" on the turnover rim, 4⅝*in.*, *dated* 1579 6

*** The arms on the first named jug are those of the Vitelli, papal vicars of Città di Castello in Umbria.

74 Ginori. A pair of richly decorated Dishes, painted on a blue ground with bust portraits of Dante and Beatrice within white well borders and wide dark blue rims, painted "en grisaille" with birds, masks and "groteche" motifs, 19*in.*; in carved wood circular frames 2

75 A Turkish faience Ewer with pear-shaped body, flared neck and loop handle, brilliantly enamelled with alternate sprays of tulips and carnations in red, green and blue, 9¼*in.*; a Plate in similar palette, 10*in.*; and a large Dish with a whorl design of saw edged leaves and carnations within a border of the same motifs in blue, green and dark red, 14⅜*in.*, *Isnik*, *16th Century* (*repaired*) 3

*** The design on the last named dish is imitated on a Paduan dish at Vienna, see Rackham, Trans O.C.S., vol. 12, 1934-35, a paper on Turkish Pottery and in particular pl. 20 C.

76 A Castel Durante Dish, painted on a blue ground in yellow with a "trofei" motif in the centre and an intertwined design of oak branches in allusion to the Della Rovere family, 10⅝*in.*, *circa* 1535; a Plate with a full-length figure of St. Blaise with woolcomb, 9*in.*; and another with a head of Don Juan of Austria in blue on a berettino ground,, 9⅞*in.*, *mid-16th Century* 3

*** For first see Rackham, "Catalogue", nos. 597 and 598, pl. 56, and *cerquate* design Rackham and Van der Put, "Piccolpasso", pl. 56.

77 A LATE DERUTA DISH, painted in blue with foliate and " groteche " borde and in the centre with a raised polychrome stand for a ewer, 17¾*in.*; and a pair Savona Dishes with manganese mottled borders, painted in blue with Neptune and woman with a basket of fruit, 19¾*in.*

78 AN EARLY FLORENTINE ARMORIAL DISH, painted in the centre with the arm of the Ranieri family of Perugia, azure a bend double embattled argent, within surround of Gothic foliage in manganese, yellow and shades of blue, the everted ri with alternate yellow and blue pyriform motifs, 15½*in.*, *circa* 1470 (*riveted*)

*** For border see Von Falcke, Pringsheim Catalogue, pl. 11, no. 17, and Sotheby Catalogue, 1939, lot 109.

[*See* ILLUSTRATION, PLATE IX]

79 A FINE EARLY FAENZA DISH, painted in blue and orange with an estoil medallion in the centre and with a bold whorl pattern design of orange and blu leaves and peacock feather motifs, perhaps in reference to Cassandra Pavona, belove of Galeotto Manfredi, Lord of Faenza; the underside with an attractive design o green foliate motifs, yellow scrolls and blue cruciform designs, 15½*in.*, *circa* 148 (*cracked*)

*** The design is a very unusual one and does not appear to be recorded.

[*See* ILLUSTRATION, PLATE IX]

80 A DERUTA GOLD LUSTRE DISH, painted with a standing figure of St. Barbara holding a church in her right hand, against a rich blue background, within a bold blue and gold lustre scale border, 15½*in.*, *circa* 1525 (*riveted*)

[*See* ILLUSTRATION, PLATE X]

81 A FINE CASTEL DURANTE ARMORIAL DISH with a wide green wreath border enclosing in the centre a boldly painted coat-of-arms of Guido da Montefeltro, Duke of Urbino, on a shaded blue background, 15*in.*, *circa* 1530

*** A jug with the same arms is illustrated in " Faenza Bollettino del Museo Internazionale ", December, 1922, Anno X, Fascicoli III-IV, pl. 13 (c); also Solon, pl. 18.

For fabric and style of border see a pair of dishes in the Pringsheim Catalogue, Sotheby's, 1939, lot 94; and another in the British Museum, Henderson Bequest, Ballardini, " Corpus Della Maiolica Italiana ", 134.

[*See* ILLUSTRATION, PLATE X]

82 A FAENZA JUG, with massive globular body, flat loop handle and pinched loop spout, painted under the spout with a bust portrait of a man in profile to dexter in blue on a brilliant yellow ground, within a border of foliate meander and panels of yellow, green and blue, the neck with a band of crosses, 8½*in.*, *early 16th Century*

83 A DERUTA ALBARELLO with a blue and yellow wreath enclosing a coat-of-arms in the upper part, flanked by cornucopiae, cherubs' heads in the lower part, the drug legend in blue on a white ground " I SAPO HUMIDO ", ribbon ties at the back in blue, 9*in.*, *circa* 1505

84 An early Siena Albarello with a blue and brown chequered and llis pattern between borders of brown and white folded ribbon, the shoulders in nilar palette, 8⅝*in., circa* 1500

*** For type see Rackham, "Catalogue of Italian Maiolica", Victoria and Albert iseum, pl. 58, no. 363, Von Falcke, Pringsheim Cat., pl. 35, no. 54 ; and Mensing talogue, Amsterdam, 1937, fig. 362.

[*See* Illustration, Plate XI]

85 A fine Deruta Albarello, decorated in the upper part with a yellow ield bearing the monastic mark "*P.A.Q.*" below a double cross, two winged blue nsters on each side, in the lower part a blackamoor's head in profile to dexter in e manner of the Pucci arms and on a yellow ribbon label "DIA ANNIX IO", the iole enclosed by a blue wreath with ribbon ties at the back, 8¾*in., Deruta, circa* 1501

*** See Rackham, "Catalogue", pl. 61, no. 390, and "Guide", p. 44; Pringsheim t., Sotheby's 1939, no. 230 ; and Ballardini, "Corpus", no. 22.

[*See* Illustration, Plate XI]

86 A Deruta armorial Tondino, painted in the sunk centre with a coat-of-ms, flanked by the initials "*G A*", the wide blue everted rim decorated "a ndelieri" with scrolling foliage and two winged stork-like griffins above an eagle's ad erased, in the upper part a hand holding a flowering branch, the underside with ue scrolls on a white ground, 9½*in., mark a paraph through the letter M, circa* 1520

*** Fortnum illustrates the mark in "Maiolica", pp. 106, 107, figs. 239 and 0, under the old attribution of Faenza. See Rackham, "Catalogue", no. 783, here this type is attributed to Giacomo Mancini (El Frate).

[*See* Illustration, Plate XI]

87 A Deruta Plate of the same armorial service, the decoration of the rim ith griffins with horses' heads "a candelieri", terminating in dragon heads and ith slight differences at the top and base, 9½*in., mark a paraph through the letter M, rca* 1520

*** A plate from the same service is in the Louvre.

88 A Deruta lustred Dish, painted in the centre with the subject of the redulity of St. Thomas ; the Apostle and Our Lord are shown standing on a quered pavement flanked by cypress trees within a gilt painted oval and florettes, e border with formal foliage in gold on a blue and white ground, 15¾*in. (repaired), rca* 1525

*** Subject see Von Falcke, Beckerath Cat., pl. 54 and Rackham, "Catalogue", l. 75, no. 483.

[*See* Illustration, Plate XII]

89 A very important Hispano-Moresque large armorial Dish, painted the centre in gold lustre with a shield outlined in blue, the arms, four pallets Aragon) saltired by two flower-heads, which are repeated in blue four times on the ides, the remainder of the groundwork with well balanced gold lustre foliate scrolls ; he reverse with an eagle with wings displayed and with foliate scrolls in gold lustre, 6¾*in., Valencia, circa* 1480, *brilliant quality and condition*

*** The eagle on the reverse is found on the back of the Crèvecoeur armorial ish and also others, see Van de Put, "Hispano-Moresque Ware", pl. XXIV.

[*See* Illustration, Plate XII]

90 A NUREMBURG DISH, *by G. F. Grebner, signed and dated, Nuremberg* 173 painted in the centre with Luther and Herzog with an inscription above also date 1730 and enclosed by a wide border of blue thistle lappets edged with yellow strapwork 13⅞*in.*

** For the work of Grebner and his contemporaries see Hannover and Rackham " Pottery and Porcelain ", p. 353, and also Riesebieter, "Die deutschen Fayencen"

91 A BOHEMIAN REICHSADLERHUMPEN of tall cylindrical form, enamelled i colours with the double-headed eagle with wings displayed, having on them th states of the Holy Roman Empire inscribed above and dated on the reverse 166 15*in.*

** See Schmidt, " Das Glas " (1922), pl. 88, and details of arms, pl. 90.

92 A BRONZE FIGURE of Apollo, holding a lyre, his head turned over his righ shoulder, his left leg flexed, perhaps originally the finial of a fire-dog, 7⅞*in., Venetian 16th Century* ; on marble pedestal, 13½*in.*

The Property of Gilbert Ogilvy, Esq.

Winton House, Pencaitland, East Lothian

93 AN INTERESTING CHAMPLEVÉ ENAMEL CHASSE of pronounced pent-hous type, the top part decorated on one side with two angels holding a medallion with four cherubs' heads and a crowned king in the centre, the reverse with an ange medallion within floral scrolls, smaller medallions of angels at each end ; the lowe part with three figures of angels under dark blue and gilt bronze arcaded panels on a pale blue ground, the reverse with somewhat similar decoration, the ends with stand ing figures of angels under archways, the spandrels simulating brickwork, the cres and feet missing, 7⅞*in. wide,* 7¼*in. high, eastern European*

** This chasse is obviously inspired by an earlier Limoges example and may b Russian or Polish.

Other Properties

94 A FINE FRENCH KEY in steel, the end of the stem of square section finely pierced with Gothic tracery and with domed top, surmounted by a turned finial resting on a transverse ring chiselled with satyr masks and with fine comb-type ward 4½*in., 16th Century, maker probably Michiel Macquet*

** From the William Newall and Spitzer Collections.

95 AN EARLY " DINANDERIE " BRONZE CANDELABRUM in the form of a standing figure of a bearded servant wearing a jacket with deep sleeves and short skirted tunic holding a candle nozzle with circular galleried base in each hand, he stands on a heater-shaped shield base, supported on three tripod legs with hoof feet, 9*in. high German, circa* 1400

** Slightly later types are discussed by Von Falcke in an article in " Pantheon " May, 1928, pp. 562, 563, figs. 10-13.
A similar example is in the Bavarian National Museum, Munich.

96 A bell metal Mortar, decorated with vertical ribs and bosses in relief within moulded borders, 4½*in.* ; another with four vertical ribs, decorated in relief with figures, 3¾*in.* ; and another with vertical ribbing and bosses, 4½*in.*, 16/17*th Century*

97 A small Mortar, decorated with bosses in shield shape panels between baluster ribs in relief, 2¾*in.* ; another with ribbed ornament between reeded borders, 5¾*in.* and Pestle ; and another small Mortar with ribbed decoration, 2¾*in.*, 16/17*th Century*

98 A bell metal Mortar, decorated in relief with "fleurs-de-lys," an escallop nell and other motifs between reeded bands, with two angular handles, 5*in.*; and estle; another decorated in high relief with split balusters, 4½*in.*; and another, omewhat similar, 3½*in.* 4

99 A bell metal Mortar, decorated with a medallion within moulded borders, vith two dolphin handles, 5¾*in.*; another with acanthus foliage and somewhat similar andles, 5¼*in.*, *Italian, 17th Century*; and an iron Mortar with moulded borders, 5*in.* 3

100 A bell metal Mortar, with fluted and moulded borders and two projecting andles, of flattened spherical form, 5⅝*in.*; another of tall slender shape with moulded orders and single angular handle, 6*in.*; and Pestle; and two other plain Mortars, ach with a single handle, one with Pestle 6

101 A carved wood Figure of St. Anthony of Padua, his habit decorated with esso and gilding, 14½*in.*; another somewhat similar Figure, his habit gilt, holding a ook in his right hand, 18½*in.*, *Italian, 17th Century*; a carved alabaster Plaque, he Entombment, partly gilt, in gesso frame and glazed case; and another, Salome with vith the head of John the Baptist, similarly framed and glazed, *Flemish, 16th Century* 4

102 A full-length Figure of St. John the Baptist in a long hair shirt, holding n his left hand a scroll with inscription "ECCE AGNUS DEI, ETC.", the statue in carved nd painted wood, 48*in. high* (122 *cm.*), *Umbrian School, 14th Century*

103 A Pieta: the Dead Christ resting in the lap of the Madonna, who supports His left arm, the group in carved, painted and gilded wood, 34*in. high* (86 *cm.*), *Italian, possibly Umbrian, first half of the 15th Century*

*** Formerly at Pienza, South-east of Siena.

103A A set of three green-glazed Stove Tiles, decorated in relief with Neptune riding on a dolphin in arcaded panels, with merchant's mark at the top, 13½*in. by* 10*in. German, 16th Century* 3

103B A pair of walnut Bellows, carved with a coat-of-arms within the collar and order of the Holy Ghost, flanked by helmeted female caryatids, with mask end in brass, 33*in.*, *16th Century*

103C An early Italian bronze Plaque, copied from a Byzantine prototype, decorated in high relief with the Virgin and Child enthroned, the throne with escalloped semi-circular back, half-length figures of angels in the spandrels, 9¾*in. by* 6¾*in.*

103D A set of four Aldgate Fire Plates in lead, decorated in relief with the Arms of the City of London, inscribed "*ALD* 63, 64 *and* 67, *and* 330" within shaped scroll borders, 14½*in. by* 9¾*in.*, *early 18th Century*

103E A bronze Figure of the Infant St. John the Baptist sleeping with his head on a rocky mound, a cross and a shell at his side, 19*in.*, *French, 18th Century*

104 A wood Carving of a Pelican in piety, 7½*in.*; a pair of gilt Figures of Putti, fitted as lamps; a carved and gilt Hanging Lamp; four Brackets; and eight other Pieces of carved wood 16

105 AN EARLY CARVED WOOD FIGURE OF THE VIRGIN, standing, crowned and with flowing robes, showing traces of pigment and gesso, 5*ft.* 1*in. high, French, 14/15th Century*

106 A pair of Renaissance carved wood Altar Candlesticks, the columns carved with cherub heads and bold acanthus foliage, supported on triangular bases, carved with Flaming Hearts, on volute feet, 26*in. high*

107 Full-length Figures of two Angels in long robes, their hands crossed in attitude of adoration, marble reliefs, 32*in.* *by* 12½*in.* (81 *cm.* *by* 31.5 *cm.*), *school Desiderio da Settignano*

*** From the chapel of the Pozzi family near Florence.

108 A full-length Figure of a Monastic Saint, preaching, in a bold attitude, right hand raised, his left holding an open book pressed against his body, his ri foot placed on a book, carved wood, *height, including plinth,* 68*in.* (173 *cm.*), *attribu to Guido Mazzoni*

108A A collection of eighteen Panels of Stained Glass, designed with the arms the Earl of Devon and other families, *English,* 17/18*th Century*

108B A German Roundel, designed with the Vision of St. Hubert and an inscr tion, 15¾*in.*; and another Panel, with a sportsman with dead game and dog, 22*in.* 16*in.*

108C A Panel of Flemish Stained Glass, designed with the death of a king, wi three female mourners, 13*in.* *by* 10¾*in.*; three Panels painted with lansquenet another with a seated figure; and another small Panel with a sailing ship

109 A full-length Figure of the Virgin, standing on an octagonal pedest holding in her arms the Infant Christ, in whose arms is a lamb, carved and paint wood, *height, including pedestal,* 34*in.* (86 *cm.*), *school of Giovanni Pisano*

110 An Altar Front, carved in bas-relief with three medallions, containi half-length figures of respectively the Madonna and Child, St. James the Greater a St. John the Baptist; on each side of the central medallion are figures of angel making offerings; underneath are two identical coats-of-arms, marble, 26*in.* *by* 81 65.5 *cm.* *by* 205 *cm.*), *attributed to Tino da Camaino*

*** From the church of San Martino, Naples.

111 A Florentine Luna marble Group of the Virgin and Child, the Virgi standing with the Child on her left arm, offering Him a fruit, her robes falling in grace ful folds, 20*in.*, 14*th Century*

The Property of Violet, Lady Melchett *(decd.)*

[Sold by Order of the Legatee]

112 A terra cotta Roundel of the Virgin and Child, by Luca Della Robbia, in the foreground the Virgin seated, with the Child in her lap, her left arm round His body, her right supporting her breast to which He clings with both hands in the foreground six angels in sweeping draperies, unglazed terra cotta, 14*in. diam.* 15*th Century*; in gilt carved wood frame

*** From the collections of Lady Eastlake and Dr. Lugwig Mond.

Noted by Professor Alan Marquand in his work on Luca Della Robbia (Princeton 1914), pp. 229-231, no. 70.

See also Bode, "Berlin Jahrbuch", vol. xxi, 1900, p. 26.

Other versions of this roundel are in the Louvre, Paris, the Staatliche Museen Berlin and the Museo Industriale, Rome.

Two other examples were in the Dreyfus Collection and in the collection of Dr Lanz at Amsterdam.

[*See* Illustration, Plate XIII]

The Property of the late Sir Robert Hilton, O.B.E.

113 An important Nottingham alabaster Altarpiece, composed of five nels surmounted by pierced Gothic crocketed arches, the latter upside down in the inted gilt and carved wood frame ; in the centre a panel probably intended for the inity with God the Father, His right hand raised in blessing, His left supporting the ucified Christ, the Dove missing, flanked by censing angels, others with chalices at e terminals of the cross and another pair kneeling to collect the blood from the ister's feet. On one side the Betrayal and the Flagellation, the latter restored the lower part, on the other the Entombment and the Resurrection, *the retable is* $\frac{1}{2}$*in. long and* 27$\frac{3}{4}$*in. high, 15th Century*

*** For similar Retables see Victoria and Albert Museum Handbook, pls. 4 and (A. 89-1919) ; St. John Hope " English Medieval Alabaster Work ", pls. 1 and 8 ; d W. L. Hildburgh " Antiquaries Journal ", vol. 17, no. 2, December, 1936, s. 48 to 51.

[*See* Illustration, Plate XIV]

From the Collection of the late Baron C. A. de Cosson

[Sold by Order of C. A. de Cosson, Esq.]

A COLLECTION OF CERTOSINA CASKETS AND MORTARS

114 A certosina Casket, inlaid in stained bone and different woods with trellis nd chequer patterns, 5$\frac{3}{4}$*in.* ; another, somewhat similar, 5*in.* ; a smaller Casket laid with simple designs, 5*in.* ; and a square Casket of flattish " mastaba " shape, laid with circular medallions and chevron borders, 6$\frac{1}{2}$*in., North Italian, 15th Century* 4

115 A certosina Casket of " mastaba " shape, inlaid with zig-zag and triangular tterns in bone, in the natural colour and stained, in horn and different woods, ith original green silk lining trimmed with gold galon, 10*in.* ; a smaller Casket with ice patterns in similar materials, 8*in.* ; and a " bauletto " shape Casket, inlaid with vertical striped pattern in bone and horn, 7*in., North Italian, 15th Century* 3

116 A Marriage Casket, mounted with bone plaques carved with male and male figures, in alternate pairs and singles, the lid with nude angels, two of whom pport a shield, within certosina borders, 9$\frac{3}{4}$*in., school of the Embriachi, North Italian, rly 15th Century*

117 Another Marriage Casket, mounted with bone plaques, each carved with wo female figures in conversation, with single figures at the corners holding shields nd clubs, the lid carved on either side with two draped angels supporting a shield, ithin certosina borders inlaid in chequer and meandering designs, 8$\frac{3}{4}$*in., school of the mbriachi, North Italian, early 15th Century*

118 A fine Marriage Casket, mounted with bone plaques, the sides carved ith male and female figures in groups of two and three, in a style showing French nfluence, traces of colour and gilding, the lid with nude angels among foliage, on a orn ground inlaid with circles and trellis pattern, 7$\frac{1}{4}$*in., school of the Embriachi, North Italian, early 15th Century*

119 A Marriage Casket, covered with bone plaques, carved with figures, castles, tc., the lid with two angels supporting a shield, within certosina borders, 6$\frac{3}{4}$*in., omposed of fragments of more than one casket*

120 A Marriage Casket, with pyramidal top having a small drawer at one end, he sides mounted with 15th Century bone plaques, carved with male and female igures, some playing musical instruments, buildings, a well, etc., traces of colour nd gilding, within certosina borders, 11*in.*

121 A bell metal Mortar, *by Guiliano Mariotti of Florence*, decorated with a of ribbed ornament below an inscription "*Laudate pueri dominum MCCCCLXV* with two rope pattern handles, 3½*in.*; and Pestle; and another Mortar, decor with a lion rampant and a "fleur-de-lys" (Anjou ?), and a Gothic inscrip between ribbed ornament, single loop handle, 4¼*in.*, *Umbrian or South Ita* 15*th Century*; and Pestle

122 A Mortar of Persian type with wedge-shaped projections and two l ring handles, 4*in.*; another of similar type, one handle missing, 4*in.*; and two ot similar, 3¾*in.*, *Barcelona*, 15*th Century*; and Pestles

123 A small Mortar, decorated in relief with five bust portraits of Ann Beaujeu type and a head of Athene between bow-shaped projections, 3*in.*, *Fre* 16*th Century*; and a Spanish brass Mortar, with female masks between ribbed jections, 3½*in.*, 16*th Century*; and Pestles

124 A Mortar of globular form with everted rim, decorated with ribbed jections and with two very small loop handles, green patination, 3⅜*in.*, *Venet* 15*th Century*; and a tall Mortar with slender ribbed projections with cruciform fi below a moulded rim, single loop handle with iron ring, 6¼*in.*, 15*th Century*; Pestles

125 A vase-shaped Mortar, decorated in relief with coats-of-arms and lion ma between vertical bands of foliage and acanthus borders, 5½*in.*; and another w festoons supported by cherubs' heads on a matted ground, dolphin handles, 5½ *Italian*, 16*th Century*; and five Pestles

The Property of Mrs. Oswald Barron

36 *Brook Green, W.*

MEDIEVAL METAL WORK

126 An extremely fine collection of Candlesticks, chiefly in latt from the early ringed spindle type with truncated bell base forming the drip-p to the later variety with the drip-pan half way up the baluster stem; most of t specimens have rectangular apertures in the socket for removing the candle-e but in a few examples the aperture is circular, 15*th to* 17*th Century*

127 A medieval iron tripod Rushlight Holder, in two tiers with lobed outli 5½*in.*; an early socket Candlestick, *dug up at Colchester*; a small hanging Lamp, iron; four iron Rushlight Holders; two iron Snuffers; and a pair of latten W Sconces, each for two lights

128 A medieval iron small Casket, decorated in relief with emblems of t Passion, 4¾*in.*; a later Casket, decorated with painted Figures, *German*, 16*th Centu* 8½*in.*; a tall rectangular Money Box with swing handle at the top, 8¼*in.*; and a met tripod Cooking Pot with handle and lip

129 A Mortar, decorated in relief with a band of foliage, and with an inscriptio and date 1590, 3¾*in.*; and Pestle; and three others, inscribed with makers' names a dates, 16*th and* 17*th Centuries*; two Pestles

130 A Mortar, decorated with heraldic roses, 3¾*in.*; a massive Mortar wi "fleur-de-lys" in relief and with two loop handles, 4½*in.*, *English*, 15/16*th Century* and Pestle; and a small Spanish Mortar with the arms of Castile and Leon betwee mouldings in high relief, 2¾*in.*, 16*th Century*

131 A small Mortar, decorated with panels of Gothic characters between raised ıldings, 3¼*in.*; another with ribbed ornament, 3*in.*; and another Mortar with the s of Norwich three times repeated, small loop handle, 4½*in.*; and Pestle, 16*th tury* 4

132 A "DINANDERIE" LATTEN AQUAMANILE of baluster form, the spout of tagonal section, and with broad flat loop handle, supported on three high legs, *in.*, 14*th Century*

** Dredged up from the Yèvre, near Bourges.
* A similar specimen is illustrated in the catalogue of the Dr. Albert Figdor lection, Vienna, pl. CLXXIX.

133 A "Dinanderie" latten hanging Water Bowl with two spouts and iron ng handle, 11*in.*, 15*th Century*

134 A medieval latten tripod Cooking Pot of bulbous form with swing handle, *n.*; and a small bucket-shaped Benitier with swing handle, 3¼*in.* 2

135 A medieval iron Lock with pierced scroll decoration, and Key; a pair of ı Bracket Candlesticks, 20*in.*; a Ladle with engraved handle; a Hanging Weight; French pewter Wine Taster; two pewter Candlesticks; two Dishes; and eight ıer pieces 18

136 A pair of medieval iron Fire Dogs with cup tops and moulded arched sup-ts, 2*ft.* 4*in.*; and another pair in wrought iron with cresset tops and twisted supports, ½*in.* 4

137 A Knife and Fork, the metal handles mounted with horn plaques and tal bosses, and steel with acorn finial, in leather sheath; a pair of small Knives d Forks with carnelian handles and silver mounts; another Knife and Fork with ver pistol handles; a boxwood Stick Handle, carved as a man seated on a barrel; alabaster Powder Flask of circular form, carved with a rosette and dated 1651; stone Cannon Ball; twelve lace Bobbins in bone and wood; and three other pieces 28

138 A medieval carved wood Figure of the dead Christ, from a crucifix, with ge entwined crown of thorns on His head, 10½*in.*; a wood Puzzle Box, decorated th chip carving, *dated* 1779; a carved wood Needlework Vice; a Swiss painted sket; and a lacquered tea Caddy 5

139 A TANKARD IN SERPENTINE with pentagonal barrel and flat hinged lid, corated with a silver boss engraved with a coat-of-arms, and with chased and graved silver borders and mounts, inscribed under the foot rim "*The Gyfte of r Peter Gleane*" and initials "*R.W.S.*", which are repeated on the billet, 6*in.*

** The arms are those of Sir Peter Gleane, who gave the famous covered cup
* the church of St. Peter Mancroft in Norwich. He died in 1633.

140 A stained glass Roundel, decorated with the arms of Jerningham impaling oward, 11½*in.*, 15*th Century*; and two Panels, decorated with the Nativity and Christ earing the Cross, surrounded by smaller panels of figures, *dated* 1600 *and* 1605,) *German or Swiss* 3

** The first item exhibited at the Heralds College Exhibition, 1934.
*

141 A medieval stoneware Jug, covered with a grey glaze, with thumbed base, ½*in.*; another with brown glaze and thumbed base, 6¾*in.*; a brown glazed Jar with pout and two loop handles; a Mug with dark brown glaze and loop handle; four mall Jugs; and an early Tudor green-glazed Candlestick 9

142 A Tudor tripod Cooking Pot with short handle, the inside covered a yellowish glaze, 4¼*in.*; a large Jug with horizontal flutes, covered with a yellow green glaze, 13½*in.*; a brown glazed stone-ware Jug, *dredged from the sea at Brigh* another with grey and brown glazes, *excavated at Bruges*; and five small Eng Ointment Pots

143 An Elizabethan tiger-ware Jug with bulbous body and cylindrical n 7½*in.*; a Bellarmine with a coat-of-arms in relief in blue; two other Bellarmi two stone-ware Pilgrim Bottles; a Cologne ware Jug, decorated in relief with armo flanked by heraldic beasts, 10*in.*; and another Jug with a stag in blue, 9¾*in.*

144 A Bouffioux ware Barrel with reeded bands and two loop handles, the f decorated in relief with the arms of Don Juan Ferrandor de San Vittoria, metal 11¾*in. high*; another stoneware Barrel; a large Bellarmine with medallion decorat *dated* 1693, 18½*in.*; and another, 16½*in.*

145 A Westerwald Jug, decorated in relief with monogram *"G.R."* und crown with manganese neck, 7*in.*; another somewhat similar, 9¾*in.*; a Mug wit band of chequer pattern also inscribed *"G.R."*; and five other Jugs, of similar type

146 A Westerwald Tankard with leaf decoration in blue and manganese panels within jewelled borders, 6½*in.*; another, somewhat similar; a Jug, inscri *"G.R."* under a crown, 6¼*in.*; three other Tankards; a large Jug, 13½*in.*; and a sm Jug, 5¼*in.*

147 Four Rouen faience Plates, decorated with birds and flowers; four oth with revolutionary emblems; eight other Plates and three Dishes with differ decorations; and eleven Tournai porcelain Plates, blue and white

148 A Nevers faience Teapot and Cover, decorated with chinoiseries in pan on a powdered manganese ground, twisted handle, 5¼*in.*; a Pilgrim Bottle, model as an escallop shell; a small Tureen and Cover; a Beuitier; a double Cruet; f Inkstands; a Box; a Mustard Pot and Cover; and a collection of fifteen Salt Cell

149 A pair of faience Figures of yellow Kylins, after Chinese originals, on b rectangular bases, with floral decoration, 7½*in.*; two others, smaller; a Japan seated Figure of a Kylin, 7*in.*; and a Figure of an Elephant in white with touches brown, 5¼*in.*

150 A Delft Posset Pot, decorated in blue with Chinese Figures on a pale b ground, 5*in.*; a Wedgwood terra cotta Teapot, Cover and Stand, with Egypt motifs in black; a Carcassonne ware Candlestick; a Scudella; a Persian Vase Moroccan Jug; and sixteen other pieces

151 A German enamelled glass Mug, *inscribed and dated* 1788, 4¾*in.*; anot with birds and flowers; four Flasks; a Decanter and Stopper; a Milch glass Vase Mug; a Tumbler; and three Flasks

152 A German enamelled Humpen, decorated with the Emperor and se Electors, with inscriptions and date 1590, 11¾*in.*

153 Nine Ale Glasses, cut with flat flutes, on knopped stems, 8*in.*; three mould green Glasses; three Spirit Bottles; twelve small Tumblers; a blue and white V with cut panels; and seven other Pieces

The Property of a Gentleman

154 A Bristol Delft Bowl, decorated in blue with flowers in Chinese style, 8¾*in.*; lander with Chinese buildings and flowers in blue, 8½*in.*; a Fish Dish, painted fish in colours, 8½*in.*; two Lambeth small Drug Jars with the name of the drug roll cartouches, 4¼*in.*; another with a band of entwined ornament; and another with festoon decoration 6

155 A Lambeth Delft Drinking Cup, inscribed in blue *"be not drunke"* in l with blue border on a powdered manganese ground, loop handle, 3¼*in. diam.*

156 A Dutch Delft Dish, painted with figures in a landscape in red, blue and n within a lobed border, 12*in.*; a smaller Dish, similar, 8¾*in.*; and two other Dishes flowers in polychrome, 12*in.* 4

157 A Bristol Delft Dish with raised centre, decorated with flowers in blue, n.; a Dutch Delft Dish with Chinese buildings, 13¾*in.*; another with flowers in ls on a blue ground, 14*in.*; and four plates 7

158 A pair of Savona large Dishes, painted in blue with armorials, putti and ls of formal flowers, 17½*in.*; a lobed Dish, decorated with Chinese figures in scapes in manganese and yellow, 13*in.*; and another with somewhat similar ration in blue and purple, 13½*in.* 4

159 A set of three Dutch Delft Vases, decorated in blue with Chinese figures ndscapes in panels between ribbed borders, 10*in. and* 10½*in.*; a Tobacco Jar, ibed *"Bolongaro"*, within an elaborate scroll border, 9¼*in.*; a Lambeth Wet ; Jug, with the name of the drug on a label; and another, somewhat similar 6

160 A pair of Dutch Delft Vases, gourd shape, decorated with flowers in chrome between lappet borders in Chinese style, 13¾*in.*; a Jug with hinged cover ctagonal baluster form, also with flowers in polychrome, 9¼*in.*; and an Erfurt ard with powdered manganese ground, 8*in.* 4

161 A Liverpool Delft Dish, decorated with a bird, insect and flowering plants, ue, green, yellow and orange, 13¼*in.*; another with flowers in manganese, green, w and orange, 13*in.*; a Bristol Dish, painted with a bird and flowers within a er border in Chinese style, 13*in.*; and two others with flowers in polychrome 5

162 A Staffordshire satyr mask Jug, with mask spout and caryatid handle, .; and a Watch Stand of elaborate scroll design, in green, orange and yellow, ounted by a group, Remus and Romulus, 11½*in.* 2

163 A pair of Staffordshire Figures of Lions *couchant*, brown glazed, on green ngular bases, 8¾*in.*; a Baking Dish with combed decoration, *impressed mark tt. Potter*, 14½*in.*; a pair of Leeds cream-ware Baskets and Stands; a pair of s Plates with Dutch inscriptions, *dated* 1785; another Plate; and a pair of circular ues, printed with portraits of Wesley and Adam Clarke and texts, 7¾*in.* 12

164 A slip-ware Money Box in the form of a house, the back decorated in with bacchanalian children, the front with name *"Providence House"* on the itrave of the door, 10¾*in.*; a brown glazed Box and Cover in the form of a cottage, ; and a slip-ware Jar and Cover, *inscribed "E.B.* 1817*"*, 9½*in.* 5

165 A Turkish faience Dish, decorated with tulips, carnations and saw-edged s within an ammonite scroll border in black, 12*in.*, *Isnik*, 16*th Century*; and a ano-Moresque Dish, decorated in gold lustre with emblems, initials *"F.P.O.R."* date 1610 in a shield-shaped panel, 13¼*in.* 2

166 An Urbino Dish, *by Guido Durantino, son of Nicola Pellipario*, decorat with the story of the death of Pelias, a stemma of a lion rampant at the top, *circa* 15 11¼*in.*

167 Three majolica Albarelli, decorated with figures, masks and foliag another, smaller, with a band of leafage ; and two white Drug Jars with the name the drug in blue, 8¼*in.*

168 A Majolica Wet Drug Jar and Cover, with the name of the drug betwe landscape borders, 9*in.* ; another and Cover with festoon decoration ; a Taz painted in blue with an archer taking aim ; four others, decorated in blue ; a Spani Wine Jar, *dated* 1689 ; a Delft fluted Bottle ; and a stone ware Jug

179 A pair of Venice large Jars, decorated in polychrome with a coat-of-ar within scroll mantling surmounted by a coronet, the reverse with the date 1599 i cartouche, 13½*in.*

170 A Nove Bowl, Cover and Stand, decorated with flowers in panels wit raised borders on a blue ground, with flowers in relief, 5½*in.* ; an oval Dish in Palis style, decorated in relief with a putto with flowers, 10¾*in.* ; and a Model of a Cra with flower-heads in relief, 8*in.*

171 A Rhages gold lustre Jug, with conical body and cylindrical neck, join by a flat loop handle, the shoulders with a frieze of sphinxes above interlaced ornam round the body, 6¼*in.*, 14*th Century* ; and a Bowl with zig-zag decoration, 9¼*in.*

*** The first item exhibited on loan at the Kunstgewerbe Museum, Zurich, 19

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5	Amory, Sir J.	5	0	0
6	Amory, Sir J.	10	0	0
7	Van Porten	21	0	0
8	Spero	20	0	0
9	Marchant	18	0	0
10	Gumpertz	5	0	0
11	Marchant	15	0	0
12	Amory, Sir J.	9	0	0
13	Pearson, Mrs. C.	18	0	0
14	Spero	8	0	0
15	Baer	27	0	0
16	Marchant	6	0	0
17	Amory, Sir J.	11	0	0
18	Gillings	13	0	0
19	Spero	14	0	0
20	Amory, Sir J.	30	0	0
21	Garabed	11	0	0
22	Spero	22	0	0
23	Spero	21	0	0
24	Spero	40	0	0
25	Leaver	16	0	0
26	Spero	22	0	0
27	Sydney	195	0	0
28	Spero	30	0	0
29	Spero	22	0	0
30	Spero	28	0	0
31	Spero	46	0	0
32	Spero	95	0	0
33	Nyburg	35	0	0
34	Paget, E. L.	40	0	0
35	Spero	35	0	0
36	Amory, Sir J.	55	0	0
37	Amory, Sir J.	45	0	0
38	Spero, A.	30	0	0
39	Spero, A.	160	0	0
40	Spero	420	0	0
41	Mallett	500	0	0
42	Spero	350	0	0
43	Nyburg	160	0	0
44	Sydney	200	0	0
45	Mallett	380	0	0
46	Spero, A.	50	0	0
47	Mallett	280	0	0
48	Vandekar, E.	40	0	0
49	Paget, E. L.	75	0	0
50	Spero	18	0	0
51	Mallett	130	0	0
52	Mallett	650	0	0
53	Spero	35	0	0
54	Spero	16	0	0
55	Spero	25	0	0
56	Marchant	30	0	0
57	Marchant	55	0	0
58	Spero, A.	40	0	0
59	Spero, A.	60	0	0
60	Bier	40	0	0
61	Sydney	75	0	0
62	Spero	55	0	0
63	Sydney	85	0	0
64	Cole	25	0	0
65	Cole	20	0	0
66	Marchant	65	0	0
67	Nyburg	50	0	0
68	Sapirstein	25	0	0
69	Nyburg	40	0	0
70	Nyburg	30	0	0
71	Amory, Sir J.	12	0	0
72	Amory, Sir J.	12	0	0
73	Leaver	30	0	0
74	Nyburg	30	0	0
75	Garabed	20	0	0
76	Spero	4	0	0
77	Nyburg	8	0	0
78	Paget, E. L.	25	0	0

Lot		£	s.	d.
79	Green, Lycett	65	0	0
80	Van Porten	45	0	0
81	Mallett	40	0	0
82	Spero	17	0	0
83	Amory, Sir J.	40	0	0
84	Kauffmann	14	0	0
85	Copper	42	0	0
86	Spero, A.	80	0	0
87	Partridge, F.	70	0	0
88	Spero, A.	70	0	0
89	Mallett	450	0	0
90	Backer, H.	65	0	0
91	Nyburg	35	0	0
92	Calmann	16	0	0
93	Sapirstein	20	0	0
94	Nyburg	50	0	0
95	Mallett	75	0	0
96	Einstein	5	0	0
97	Lloyd	5	0	0
98	Lloyd	6	0	0
99	Lloyd	7	0	0
100	Spiers	12	0	0
101	Lloyd	13	0	0
102	Meier	9	0	0
103	Baer	110	0	0
103A	Cole	4	0	0
103B	Nyburg	25	0	0
103C	Nyburg	8	0	0
103D	Nyburg	5	0	0
103F	Geffen	10	0	0
104	Sapirstein	7	0	0
105	Wilson	55	0	0
106	Nyburg	40	0	0
107	Cole	30	0	0
108	Meier	20	0	0
108A	Nyburg	14	0	0
108B	Cole, Dr.	5	0	0
108C	Roth	13	0	0
109	Meier	3	0	0
110	Spero	30	0	0
111	Fenouil	17	0	0
112	Lambert	160	0	0
113	Bluett	1,000	0	0
114	Acton	15	0	0
115	de Cosson, A.	13	0	0
116	Lloyd	20	0	0
117	Lloyd	22	0	0
118	Lloyd	28	0	0
119	de Cosson, A.	24	0	0
120	Nyburg	55	0	0
121	Fischer, E.	25	0	0
122	Surgey	34	0	0
123	Nyburg	15	0	0
124	Surgey	20	0	0
125	Fischer, E.	27	0	0
126	Court	120	0	0
127	Baird, Miss	11	0	0
128	Baird, Miss	14	0	0
129	Baer	16	0	0
130	Copper	18	0	0
131	Lloyd, W.	16	0	0
132	Nyburg	38	0	0
133	Roth	5	0	0
134	Pocock	2	0	0
135	Wickes	3	0	0
136	Spink	12	0	0
137	Lloyd	5	0	0
138	Gillings	2	0	0
139	Nyburg	30	0	0
140	Drake	35	0	0
141	Peter	2	0	0
142	Peter	2	0	0
143	Baer	4	0	0
144	Baer	3	10	0
145	Bartlett	7	0	0
146	Nyburg	4	0	0
147	Bartlett	12	0	0
148	Nyburg	16	0	0
149	Backer	8	0	0
150	Nyburg	10	0	0
151	Meier	7	0	0
152	Backer	90	0	0
153	Burne	10	0	0
154	Spiers	9	0	0
155	McTaggart	26	0	0
156	Vandekar, E.	10	0	0
157	Roth	6	0	0
158	Cash	2	0	0
159	Sapirstein	14	0	0
160	Bullard	4	0	0
161	Odlum	5	10	0
162	Manheim	6	0	0
163	Manheim	6	10	0
164	Vandekar, E.	11	0	0
165	Spero	8	0	0
166	Gillings	20	0	0
167	Roth	11	0	0
168	Korda	15	0	0
169	Amory, Sir J.	16	0	0
170	Backer	16	0	0
171	Ohly	4	0	0
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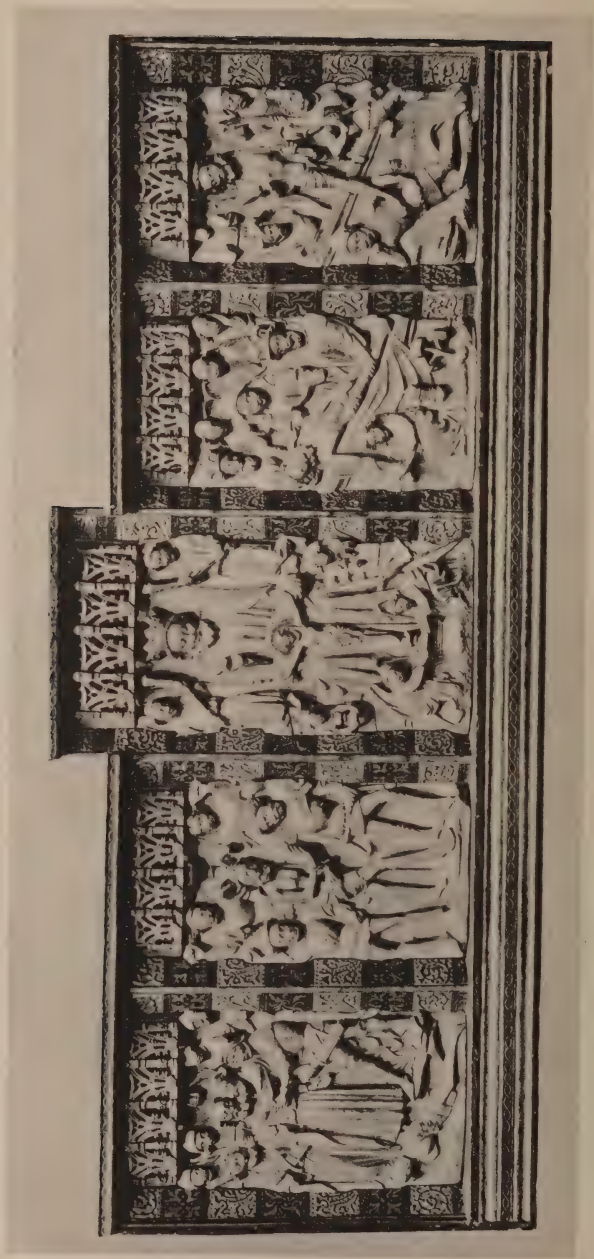

BAKER, LEIGH & SOTHEBY

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744

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SOTHEBY, WILKINSON & HODGE

1861-1924

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